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# ART EDUCATION IN THE UNITED STATES

By

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AND STATE DIRECTOR OF ART EDUCATION

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II

# ART EDUCATION IN THE UNITED STATES

By ROYAL BAILEY FARNUM

*Principal of the Massachusetts School of Art and State Director of Art Education*

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The time between the publication of the advance sheets on art education for the biennial survey of 1920-1922 and the present document has seen greatly increased activity in this field of education. More clearly defined aims and objectives have become apparent in the elementary and high schools, and urgent demands for training in taste and the essentials of good color and design have arisen in unexpected directions. Industry, commerce, and the public generally have awakened to a partial realization at least of the social, economic, and cultural value of aesthetic training.

In fact the awakening has been so effective and widespread that to report adequately and completely the past two years' progress in art education would require a good-sized volume. Industrial plants, public utilities, retail establishments, business groups, organizations such as the Y. W. C. A., Y. M. C. A., parent-teacher associations, women's clubs, and "out-of-school" clubs throughout the country, have sought enlightenment on the subject of art as an everyday expression.

Since the problem of training in art understanding is more or less similar for all, no matter what the group may be, this bulletin will confine itself chiefly to the public-school situation, touching briefly upon other developments.

## ART INSTRUCTION IN THE ELEMENTARY GRADES

Probably the one outstanding mark of progress in art teaching in the elementary grades is the serious effort in many cities to study the problem from a scientific standpoint. This, no doubt, was brought about because of the success obtained in the general education field through surveys and concentrated graduate study in colleges and universities. If measurement tests, standards, and definite objectives of general value to the child were found possible in other subjects,

it was logical to conclude that similar results could be obtained in drawing and art education.

Proceeding upon this basis a number of school departments have taken the matter under advisement and have issued tentative courses in art, preliminary to more thorough study. In each case the first step would be to appoint a committee composed of (a) persons qualified in art outside of the department; (b) teachers, including principals and art director, in the department; (c) art teachers and the director or head supervisor; or (d) members from all these groups. In most cases these committees would make immediate studies of the outlines in current use in cities of similar size or larger and also analyze their local study courses. This would be followed by careful revisions of the local course, based upon the most advanced thought on methods, objectives, standards of attainment, general subject matter, etc., as well as other art outlines. Then would follow a year of trial, with many carefully devised experiments, conference discussions, and tabulated results.

Denver, Los Angeles, Boston, Toledo, Minneapolis, Baltimore, and Seattle are typical examples of cities studying the whole question from this scientific angle.

The obvious effects upon the art situation as a whole have been somewhat as follows: (a) A cooperative effort on the part of all teachers really to investigate the problem; (b) the elimination of personal opinion on the part of both grade teacher and supervisor; (c) more intelligent support of the art program; (d) keener interest in results from a purely educational point of view; (e) thoroughly professional attitudes on the part of the art teachers and supervisors in close harmony with the general educational program; (f) greater confidence from all directions in the subject of art. Under these conditions art naturally falls into place with other subjects and becomes as much a part of the school curriculum as English. It is no longer a special subject. The superintendent and the grade-school principals no longer hold aloof, leaving the art supervisor to go his own sweet way. He must now function as part of the whole machine.

Being in a more or less try-out stage, the new phase of art education is unsettled, but some of the general objectives would include, (a) drawing primarily for self-expression, as a means rather than an end; (b) closer relationship to community needs; (c) training in appreciation, taste, understanding of art; (d) development of orderly habits and artistic skill; (e) education for the profitable enjoyment of leisure; (f) art as expressed in the industrial and commercial development of the race; (g) self-expression in the life needs of the child through the "project method"; (h) discovery and encouragement of special abilities.

These objectives may appear to be more or less familiar to many, and yet during the past two years a much clearer understanding of them has been increasingly apparent. Less controversy and more general accord have followed. Drawing, for example, has really begun to appear as a language. In spite of emphatic statements to the contrary, it has been the involuntary custom to look upon children's pictorial expressions from the viewpoint of the professional artist. Criticisms of the purity of line and form and of the beauty of color have characterized the attitude of observers at exhibitions and in the classroom. But this point of view has been changing, and emphasis has been placed more and more upon drawing as a story-telling language, vivid with observed, memorized, and imaginative possibilities. Public school drawing has unquestionably received a great stimulus in this direction from the work with children carried on in the educational departments of art museums,<sup>1</sup> by private individuals,<sup>2</sup> and foreign exhibitions.<sup>3</sup> The result has been greater confidence on the part of the average child in his ability to express his thoughts quickly and completely in an exchange of ideas.

Closer relationship to community needs has been increasingly evident also. Various annual "campaigns" have served to form more or less regular outlets in this direction. English Week, Thrift Week, Safety First, Health Crusades, Accident Prevention, Humane Week, and many other worthy causes have become in many communities a regular thing. Local efforts for the benefit of that particular community have also made their contribution.

The popular and spectacular display of the community poster has led some supervisors to curtail their efforts in this field, the tendency being to devote too much time, energy, and material to it. The unwholesome effect of money prizes has also caused a reaction to set in, particularly against the almost innumerable competitions promoted outside the community itself. Consequently, the tendency has been to localize the effort as in the case of Indianapolis and Syracuse, and also to seek other ways of art expression in support of community needs.

Training in appreciation has aided in correcting this danger of overemphasizing the poster and at the same time in relating the art work to the community. For many years training in appreciation of art meant picture study. With the ever-broadening conception of art education as a general training for the consumer, the every-

<sup>1</sup>The Metropolitan Museum, Toledo, Worcester, Cleveland, Chicago, Boston, Indianapolis, and others.

<sup>2</sup>See publication on training in observation, by Woodbury and Perkins, Chas. Scribner & Sons.

<sup>3</sup>Notably the Vienna exhibit of Prof. Franz Cizek.

day citizen, came a realization that in appreciation must be involved also a more general understanding of art. To know some of the masterpieces of painting was not enough. Art is universal; it is found in the many things surrounding the everyday lives of children. The community in this respect offered a rich field for investigation, and wide-awake supervisors have taken advantage of the opportunity.

The training of the girls of the Salem Normal School under Charles F. Whitney is an illustration in point. Mr. Whitney takes them out into the streets of the historic old town, and the girls discover for themselves and through his trained eyes and mind the art treasures of Salém. Beautiful fences, doorways, knockers, gates, windows, spires, and many other expressions of true craftsmanship are observed, graphically recorded, analyzed in terms of historic and modern art periods, and discussed from the standpoint of utility and beauty. The barest community will offer something to observant eyes. Art thus centers vitally on the community life.

True appreciation naturally involves a consideration of art in its manifold applications. To meet this situation, Boston<sup>4</sup> has for some time, and Philadelphia<sup>5</sup> recently, provided beautiful illustrations of fine art productions housed in the city's museum for the individual child to purchase and study. Those in Boston are black and white halftones; Philadelphia has reproduced very delightful color prints, and they include painting, sculpture, ceramics, textiles, metalry, etc. The result of a study of these prints is twofold, (a) an increased appreciation of art in many mediums and (b) an easily satisfied desire to visit the Museum of Art.

To carry on in a comprehensive way this conception of art appreciation, Los Angeles offers a very practical suggestion. Miss May Gearhart writes:

A very important feature of the work in our art department this year is the problem of establishing standards of taste by bringing the pupils into contact with actual things embodying principles of art. The modern educational approach with its emphasis on self-expression necessarily demands a quickened effort on the part of teachers in providing experiences that will create an awareness of art values. To meet this need the following procedure was adopted in the art department by supervisors and assistant supervisors.

Each supervisor drives an automobile when visiting schools—the board of education pays the mileage. Equipment for art appreciation discussions is easily carried from school to school in this way.

These materials are used to illustrate talks on color, form, and arrangement. Pupil participation and demonstration insure interest. By slight changes innumerable compositions can be made. We use this material in presenting

<sup>4</sup> C. Edward Newell, art director, recently of Springfield, Mass.

<sup>5</sup> Theodore M. Dillaway, art director, formerly of Boston, Mass.

problems to the pupils in the classroom, to the teachers at building meetings, to the parents at the parent-teacher association meetings.

The handling and arranging of actual materials beautiful in hue, texture, and form never fails to excite interest.

In addition, the children make class visits to museum and art galleries.

Many teachers have reported increased activity in schoolroom decoration as a phase of art appreciation study. In some communities carefully matured plans for room decoration have existed for some time, but unfortunately in too many instances, beyond the problem of general selection, nothing vital has been done. Pictures and sculpture, like literature and music, are of little practical educational value unless properly and adequately presented. A "skied" reproduction of a Donatello or a Raphael is about as useless as Stevenson or Grieg on the library shelves. Art, to be appreciated, must become intimate and mentally and spiritually possessed. This requires a proper setting and location for study and observation. Chicago, under the influence and generous support of Lorado Taft, is at last beginning to tackle this problem in a big and fundamental way. Ably backed by the school authorities, Miss Lucy S. Silke says:

Interest in schoolroom decoration is more widespread, with greater willingness to seek the advice of experts in the selection of pictures, etc. The work of the Chicago Public School Art Society is a potent influence in this field. Recently the board of education, on the recommendation of the superintendent, authorized the setting aside of one room in each new school building for an art room, and a large space in the front of each classroom free of blackboard for the display of a fine picture at the level of the children's eyes.

Indianapolis also is giving attention to the problem of proper exhibition space for pictures, "down on the eye-level" instead of above the blackboard, but finds it difficult "except in the back of the room." As a rule, blackboards could be narrowed without serious hardship, providing some care were given to their efficient use. Ordinarily teachers fail to apply art principles to their work on the blackboard. Attention to better writing and better arrangement would tend to economize space and make for legibility. Then pictures could be lowered and even set into the upper part of the boards. Better still, when walls are designed for their actual use, instead of mere roof supports, the question of pictures will have some consideration.

Relative to picture study Indianapolis is "beginning the study of pictures in connection with music, the approach being from the emotional side or from the standpoint of the expression of the idea." Mr. Dillaway, in Philadelphia, a musician and painter as well as art director, uses his flute most effectively in a popular interpretation of pictures with the children.

Reference was made to the orderly use of the blackboard. Undoubtedly orderly habits and artistic skill have received emphasis during the past few years. Growing recognition of the values of art education on the part of the more recently graduated men and women from the stronger teachers' colleges has brought encouragement and support to the art supervisor in her efforts to make art principles, the elements of order, carry over into the child's life. Art expression requires careful, thoughtful procedure. Efficient results in any field require the same habits and mental attention. To seek to develop right habits and skill in designing a booklet only to forsake the effort in writing the history lesson is not good general education. Art ever seeks its expression in the best, the most beautiful way. It therefore enters all the efforts of the child, in school and out.

The project method has both hurt and helped the art training. When the right sort of cooperation is obtained, when all forces are working harmoniously for the common good, the art work is found to be rather fundamental in its bearing upon the situation. When, however, the art teacher is used only because she knows how to paint or construct a part of the project expression; when sloppy results, crude effects, and garish discords are overlooked in the enthusiasms of a project plan, then art education becomes a farce and a frill.

During the past two years the art departments have unquestionably strengthened their positions because of the project method, but until the art specialist is recognized as a necessity throughout a given project, that particular project is a failure. For this reason orderly habits and artistic skills are receiving more and more emphasis as objectives in art training.

Real teachers of art have used the project method for many years without knowing it. Realizing how art enters all expression, they have quite naturally utilized any and every means at hand to assist in their teaching. For years they were more or less alone. Not until modern thought on general education sought to bring together all school subjects in a common effort to develop the brain did teachers of other subjects realize the value of art teaching to them and their work. They found the art teacher capable and ready, and then the child began to enter the realm of school education with some understanding and delight. Not everywhere, but in some places this is true. The past few years have seen greatly increased understanding.

Under points of view relative to art education, and the attending general methods of utilizing subject matter which involve studies of the human race through food, shelter, clothing, records, utensils, etc., have tended to give emphasis to industry and commerce; and some

art educators have sought to compass the whole field under the term "industrial art." More recently the term has been enriched to fine and industrial art. Other educators have from the first maintained that art education is an all-inclusive title and have tried not to be carried too far away in their efforts to teach within their field the elements of art, the essentials of good design or order. Recognizing this as a basic law in all expression, they have felt that there is a distinct and definite place for its study, at the same time noting its universal application.

Boston stresses particularly this point of view, and has for some years.<sup>a</sup> Other places take a middle stand, allowing forms of hand-work and applied design to enter to some extent the so-called industrial art field. Minneapolis and Seattle, possibly, exemplify this middle ground, while Baltimore marks the other wing in its contemplated new outline. Leon L. Winslow, formerly State director in New York, states that in building the new course outline they—expect to make use of the valuable related information already embodied in the outlines for arithmetic, geography, history, and music. The art course will give considerable emphasis to this related information which it will organize under the topics of food, clothing, shelter, records, utensils, tools, and machines.

Not until the present healthy and scientific trend in research and investigation develops more fact-finding information will art educators be able to assemble stable arguments in one direction or another.

Mr. Winslow analyzes the art-education situation in the Department of Superintendence Third Year Book of the National Education Association, Chapter XIII, as follows:

The ideal elementary-school course of study is, perhaps, one in which the entire curriculum is administered on a plan of perfect articulation of the various subjects. In such a course the inspiration for handwork is adequately furnished by the other school subjects. The mission of the subject of art in such a scheme would be very largely the providing of illustrative and creative handwork. There is no race, no political division, no literature, no history, no science which is not intimately associated with the topics about which such an elementary art course is organized. In the elementary grades, at least, art as a subject is at the disposal of all other subjects.

The importance of the work of the elementary school in the scheme of art education is sometimes underestimated. If the secondary-school courses in art are to function as they should, it is essential that a foundation be laid in the elementary schools. A subject designed to meet the aesthetic needs of the elementary curriculum has already earned a place in many school programs. This subject attempts to combine drawing and construction and to substantiate and reinforce this drawing and construction by a content closely related to the industries.

Plans for elementary art education consequently include elements from the fields of manual training and fine arts, so called, and they aim to provide con-

<sup>a</sup> See p. 18, Bul., 1923, No. 13, Bu. of Educ., Dept. of the Interior, Washington, D. C.

tent and experience which shall be of the maximum educational worth. The strength of the best programs consists largely in their adherence to the belief that all work in drawing and construction should contribute to the pupil's personal and social efficiency at the time when the instruction is given.

Since the teaching of art in the schools can not cover effectively the whole field of art but must concentrate on problems of immediate value to the pupils, it follows that such teaching must function largely through the projects that the pupils undertake. An art project consists of a lesson, or a complete series of lessons, which has taken into account the necessary thought content, hand-work, or appreciation, or all three, to the end that the general development of the pupil is assured. Expression should be the result of a definite purpose calling for it. The selection of problems and of activities should always be made on the basis of the general educational values as opposed to the restricted training values.

A proper use of the project method presupposes training on the teacher's part, and it often includes such things as problems, investigations, assignments, reference reading, lesson plans, and textbooks. If other subjects are worthy of systematic organization and of sustained intellectual effort on the teacher's and the pupils' part, the subject of art is also worthy of them.

Intelligent investigation takes time and human energy. While studies are made, teachers and supervisors must maintain their classes and carry on their work. It therefore must be of rather slow development, this newer and more scientific presentation of art in education.

#### ART INSTRUCTION IN THE HIGH SCHOOLS

The past two years have emphasized the differentiation in the work of the junior and senior high school and the grades. Probably there has been less change in subject matter than in point of view; and, as in the lower grades, clearer aims and objectives have become apparent.

As a rule art is a required subject in the junior high school but is still elective in the senior high school. There is, however, a growing tendency to urge the requirement of a general art appreciation course for all freshmen in the senior high. This being the year when the greater number leave, and also the period of unsettled conviction as to the final course to be pursued, most supervisors feel that all students should receive some understanding in the art principles which they will continually use throughout their lives. In the New Trier Township High School, Kenilworth, Ill., such a course is required in the sophomore year.

C. Valentine Kirby, director of art for the State of Pennsylvania, has prepared an art appreciation course for his State, covering three years of the senior high school.<sup>1</sup> This includes many of the subjects covered in briefer, less comprehensive courses which separate high schools offer throughout the country.

<sup>1</sup> Published in the Pennsylvania Course of Study in Art Education.

Both junior and senior high schools are placing considerable emphasis on the question of art appreciation, and in so doing there is a growing tendency to urge the actual manipulation and creation of forms studied. Teachers and students are no longer content to read *about* art or merely to see it. True educational experience carries with it the doing of things.

Professor Whitford writes:<sup>8</sup>

Actual production assists greatly in teaching appreciation and the true worth of the objects studied. Exercises may be undertaken in this connection in drawing and design, pottery and tile work, bookmaking, woodwork, leather, metal, cement, or in any of the crafts or industrial arts. Carefully selected historical material should also be studied wherever possible for comparison, enlightenment, and a knowledge of the evolution of art objects and processes, and the effect which these have had on modern products. Assigned reading and study should be carefully planned to open up an industrial, historical, and social outlook with regard to art and to present important selected facts to the pupil in an easily assimilated form.

Studies by Prof. Max Farrand, of Yale University, covering 14 centers, Atlanta, Berkeley, Birmingham, Cleveland, Decatur, Denver, Detroit, Kansas City (Kans.), Los Angeles, Oklahoma City, Pittsburgh, Rochester, St. Louis, and Somerville, and devoted to the question of present practices in the administration of subjects offered in grades 5-9, inclusive, indicate that "General Art Appreciation" and "Taste and General Culture" lead all other art education courses. In referring to the situation, Mr. Winslow, of Baltimore, remarks that:

We may fairly conclude that at the present time most junior high school art work is being offered professedly for the sake of the development of general art appreciation, taste, and general culture.

At the same time most teachers of junior high schools recognize the special aptitude or vocational objective as essential to the junior school program. This is the "try-out" period, and in all art courses, for appreciation or otherwise, the teacher is alert to the capacities and capabilities of the students in this field of study.

The new junior high-school buildings are making special provision for the art departments; and in the larger cities more especially opportunities are offered for expression in various kinds of crafts. The effect upon the general education situation appears to be three-fold: (a) The school authorities become alive to the importance of art in its manifold applications in the junior high school program and begin to realize for the first time the far-reaching effect of edu-

<sup>8</sup> Whitford, W. G., University of Chicago, The Problem of Differentiation and Standardization of Art Work in Modern High School, II. Sch. Rev., vol. 32, Nos. 5 and 6.

<sup>9</sup> Winslow, Leon Loyal, The Significance of Art as a Junior High School Subject. Educational Administration and Supervision, November, 1924.

cation through beauty in production; (b) the children gain a new point of view in their school training, a new sense of values, and understanding of the relationship between principles on the one hand and practice on the other; (c) the community, through the parents, is awakened to the immediate value of aesthetic training, as evidenced by the artistic product from the school studio or shop and the more intelligent attitude of the boy or girl in his purchasing expeditions. The briefest contact with a community maintaining an efficiently organized junior high school art department shows at once this wholesome result, according to many reports. It is no less true where well developed senior high school art courses are found.

This idea of applied art is, of course, no new thing. The arts and crafts have existed for some time, but more recently there has been greater emphasis placed upon concrete material expression than ever before. Volume XXI, No. 1, of "The Sierra Educational News" was issued as the "Arts and Crafts Number," containing a national symposium on the question; the project method has forced the application of art principles not only to single forms but even to all the details of dramatic and musical performances carried out by groups of children; and special courses based upon the home, the costume, etc., make constant demand for practical application.

In the foreword of the new Boston Syllabus in Art for High Schools,<sup>10</sup> it is stated that:

The new note in education is motivation. Conferences with the superintendent, headmasters, and with heads of departments have made us realize that, if art is to have its proper place in the programs of our secondary schools, it, too, must be more generally motivated. It is with this thought that the committee has prepared its syllabus. It has enlarged upon fundamentals and motivated courses and emphasized the cultivation of taste, which is the right of every educated person.

The forward movement of art in high-school education has led to a number of perplexing problems, now for the first time, perhaps, forced into the open. Following the general theme of motivation, the Boston outline continues in its introduction as follows:

The art work of each high school should be differentiated to meet the needs of the students in the different courses; in other words, it should be motivated. It should touch the lives of the students so intimately and the different vocational and academic courses so positively that its need will be obvious.

To this end, the art work in the Boston high schools is planned around three centers—the individual, the home, and the vocation, or the future training of the student. That the work of the art department may be purposeful it is essential that students of like courses be grouped in their art work as well as in the major subjects of their choice. Until drawing is required in at least two years in the general high school and is an elective in the third and fourth years, it is impossible to plan courses which can be followed as outlined.

<sup>10</sup> June 2, 1924.

Herein lie two of the problems needing to be solved; first, the adequate differentiation of subject matter, and, second, the proper grouping of students. Professor Whitford offers in his suggested "Outline for General Arts Courses"<sup>11</sup> seven different topics, as follows: (1) Study of buildings (civic and general architecture, sculpture); (2) study of permanent equipment (real estate); (3) study of home furnishings (personal property); (4) study of printing and advertising (commercial art); (5) study of personal apparel; (6) study of decorations for special occasions (art for drama); (7) study of vehicles and transportation. Under each of these topics are listed a great many objects, and he goes on to say:

The citizen of to-day has a definite, even if vaguely-defined, responsibility for the approval or disapproval of practically all of the objects mentioned in the foregoing list. Upon the citizen of to-morrow will rest the setting of standards for new objects and works, and for replacements.

Involved in the same problem of differentiation is the problem of administration. For years art classes have been the last to be organized in the schedule; and then, except in the very large schools, students representing all years have been herded together. This has naturally made it very difficult for the art teacher to organize her work and practically impossible to give well-ordered class instruction. Until classes can be organized by years, or by the degree of proficiency in the subject, the proper development of differentiated courses will be a difficult one. At present the attempt is too often made to offer different courses for individual students, partly to "hold them," partly to foster talent.

#### ART CREDITS

Another high-school problem confronting the art department of the high school is the very important one of credits. For years the art classes have been the last scheduled and have been given least consideration from every angle. The more recent attempts to classify and rightly place the subject in relation to the school's curriculum in a number of places has immediately raised the question of its value in terms of points or credit. The situation is handicapped, for secondary schools training primarily for the advanced professional colleges, as is usually the case, are extremely loath to give credit for subjects not recognized for entrance into the advanced institutions. Here is a real difficulty in the minds of most principals.

Until the colleges and universities, therefore, recognize high-school art and drawing courses for credit on entrance examinations or on certificate, the tendency will be to retard credit recognition in the secondary school itself. Some schools overcome the problem

<sup>11</sup> Sch. Rev., Vol. XXXII, Nos. 5 and 6, May and June, 1924.

by dodging it. They offer two courses, one for college, the other for students not planning to continue their education. Thus, the good student with excellent brain capacity, who should have a broad general and cultural training preceding the higher education, finds it impossible to devote any time to the question of art.

The importance of the question led to two questionnaires being formulated and tabulated by Minna McLeod Beck, M. A., director of art at Harrisburg, Pa.<sup>12</sup> These questionnaires dealt with "Some Difficulties Encountered by Art Education," and were sent to 61 cities.

The questions pertaining to secondary schools dealt with the value of art, recognition of art in relation to other subjects and credits. In the summary printed and distributed by the American Crayon Co. the following statement is made:

It is without doubt agreed by all working in the high-school art field, with the exception of a very few favorably situated, that art education is laboring under difficulties and that these difficulties, in the main, have to do with lack of recognition and credit given in the high schools, and lack of acceptance of art credits by colleges. It is, however, admitted that in some instances the art courses offered by high schools (colleges also) are not worth credit or recognition; therefore the need for standardization of art courses.

Fifty-three colleges and universities responded to the questionnaire.

These questions related to the sizes and conditions of art departments, to propaganda, and credits. The conclusions formulated after studying the returns are as follows:

It would seem that the matter of college entrance requirements is holding back art advancement both in the colleges and high schools. There is a reaction one upon another here. It would seem, also, that the matter of credits allowed is another disturbing factor. What can we do about this? Is it a matter that depends, for its adjustment, upon the evaluation of our subject matter and its recognition by college authorities? At which end shall we begin?

Concerning the issue relative to standardization of art courses—dare we face this issue? Some one has already said, in replying to the questionnaire, "You have started something." And yet, is it not possible to get together on important questions? Is it not possible for art educators to agree among themselves upon something like a standard course of art study?

Until we do form some sort of coalition, presenting a united front; until we can offer a consecutively worked out and consistent course of study—one offering undoubted content value, one that, from the standpoint of modern pedagogy, may be approved by our greatest living educational authorities—can we, indeed, expect much consideration, or even a modicum of what, in our injured souls, we call "fair play"?

And speaking of educational experts—we need the help of these educators—we can not work out our salvation alone. They have a contribution to make to our work, like that they have made to other subjects. If once they be-

<sup>12</sup> Sent out through the cooperation of the American Crayon Co., 1924.

come convinced that art education, rightly conceived and rightly taught, holds amazing possibilities—and, should they investigate these same possibilities, we may be sure they will champion our cause.

#### TEXTBOOKS

Any course in art appreciation requires a considerable amount of illustrative material. It also involves reading and research. This naturally brings about a demand for prepared work on the part of the student, and a textbook is inevitable. That this is true is evidenced by the extensive use of the "Apollo,"<sup>13</sup> and some places are adopting lists of accepted textbooks. New York State has such a list, and recently the following was issued in Baltimore:

The board of school commissioners of the city of Baltimore, Md., has recently adopted a list of five textbooks on art subjects to be used by pupils in the junior and senior high schools. The list includes the following: Brown's Applied Art; Degarmo and Winslow's Essentials of Design; Norton's Elementary Freehand Perspective; Varnum's Industrial Arts Design; Bement's Figure Construction; and Neuhuis's Art Appreciation. It is the policy of the Baltimore art department to recommend the adoption of suitable textbooks, in so far as suitable texts can be found, for each of the art subjects offered in the junior and senior high schools.

#### PROGRAMS AND THE HIGH-SCHOOL ART CENTER

While this question has been touched upon before, a single program is here presented to illustrate how one city is covering the art field. It is from Seattle, Wash.

#### A SYNOPSIS OF THE GENERAL ART COURSE IN SEATTLE, WASH., WITH SUGGESTIVE ART COURSES SELECTED FROM THE GENERAL COURSE AND FROM THE OTHER ELECTIVE ART SUBJECTS OFFERED

GENERAL ART	ART APPRECIATION	CRAFT	COMMERCIAL ART	COSTUME DESIGN	HOME PLANS AND INTERIORS
Art I—Art structure.	Art appreciation I.	Art structure.	Lettering design.	Art structure.	Art structure.
Art II—Representation.	Art appreciation II.	General craft.	Poster design.	Costume design.	Interior decoration (simple house plans).
Art III—Pen and ink.		Leather and bookbinding.	Pen and ink.	Block printing and dyeing.	Block printing and dyeing.
Art IV—Color.		Color.	Color.	Beginning figure.	Color.
Art V—Beginning figure.		Block printing and dyeing.	Beginning figure.	Advanced figure.	Beginning pottery.
Art VI—Advanced figure.		Art metal.	Advanced figure.	Color.	Decorative composition (murals and landscape gardening).
Art VII—Decorative composition (murals and landscaping).		Beginning pottery.	Decorative composition (murals and landscaping).	Decorative composition (stage craft).	Architectural drawing (see Industrial arts course).
Art VIII—Commercial illustration.		Advanced pottery.	Commercial illustration.	Commercial illustration.	

<sup>13</sup>Reinach.

Mention should also be made of the action of the State of Missouri in appointing a committee, headed by Jean Kimber, of Harris Teachers College, St. Louis, to prepare a new high school art course which will probably be off the press this year.

No city has taken a more forward step in the field of art education recently than New York. For some time there has been a growing need for more adequate facilities to carry on art work, if it is to be permitted to grow and expand with the city. The following is the gist of an article which recently appeared in a New York paper:

#### JEROME AVENUE SITE CHOSEN BY CITY FOR ART CENTER

The Reservoir Tract of 200 Acres to be Developed at Cost of \$15,000,000; Outdoor Opera Provided

The sinking fund commission selected the Jerome Park Reservoir tract of 200 acres as the location for a great educational, music, and art center, including an outdoor opera and a bandstand for concerts, to be developed at a cost of \$15,000,000. Superintendent Gompert, in a letter to the city chamberlain, states that at the southerly end of the tract was assigned a site for Public School 86, Bronx, and an athletic field, and at the northerly end a site for the De Witt Clinton High School and an athletic field. Between these sites remains a large tract for the proposed music and industrial art high school. He recommends that the city retain permanent ownership of the entire tract.

Such a move as this and on such a tremendous scale must do a great deal to encourage and support art education elsewhere in both elementary and secondary schools. If carefully organized and conducted the New York art center should become the model for many other city art education developments.

#### TESTS IN ART EDUCATION

Standardization in art training has been developing interest in various parts of the country, a natural outcome of the success in attainment tests in other subjects. Two recent experiments are noteworthy in this field.

The Kline-Carey test<sup>14</sup> is a carefully worked out series of representation drawing scales by which the child's drawing ability may be estimated. This consists of a number of pictures by children, graded, after being judged for position in a numerical scale, by many experts throughout the country.

<sup>14</sup> The Kline-Carey Measuring Scale for Freehand Drawing. Linus W. Kline and Gertrude L. Carey, Johns Hopkins Press, Baltimore, 1923.

The art appreciation test, by Erwin O. Christensen and Theodore Karwoski, of the University of North Dakota, deals with the realm of applied design and is still uncompleted. However, a bulletin on it is published<sup>15</sup> and gives to date the findings of the experiments. In the foreword it states that:

A test in art appreciation that functions should make it clear that art appreciation is a definite thing, which can be measured without doing violence to any personal factor involved which is not reached by the intelligence tests.

The "test is based on two main ideas—on the ability to react sensitively to the aims of the artist and to discriminate between inferior and superior art quality." It consists of a considerable number of mounted reproductions in black and white and color of paintings, architecture, sculpture, abstract design and color, applied design in posters, furniture and home furnishings, wall papers, illustrations, and advertisements. The student is asked to check the test by drawing—

two circles for each judgment; one around (A) or (B), etc., and one around one of the reasons, which are numbered (1), (2), (3), (4), etc. Only one of these reasons is right. All others are wrong or do not apply. Select the one you think is most right.

A typical test in painting offers two pictures (marked A and B) with the following information to be checked:

A is better  
B is better } because

1. The sunset is more striking.
2. The colors are more cheerful.
3. It represents the prairie.
4. The painting of atmosphere is better.
5. It is more original.

#### THE FEDERATED COUNCIL ON ART EDUCATION

Another important and, it is to be hoped, far-reaching movement in the interests of art education in the United States is the recent organization of the Federated Council on Art Education. For many years art organizations have given considerable time and energy to the consideration of the many problems involved in art education, but the papers, discussions, and committee work have borne little fruit. Each association did its own work independently of the others; there was no united plan. Meantime the important questions of credits and standardization were pressing their needs, and when the Beck questionnaire was rounded up it gave impetus

<sup>15</sup>Art Psychology, Bul. No. 3, Vol. IV, Jan., 1923, No. 1.

to a unification of effort in the closing paragraph of the pamphlet, where it said:

In offering the results of this questionnaire may I make the following suggestions:

1. That the Eastern Arts Association, the Western Arts Association, the College Arts Association, and other bodies having to do with art instruction in the schools appoint committees to meet and confer upon the problems of art education and the best way to solve them.
2. That these committees later confer with leading educational experts from our great universities to the end that, if possible, "effective art education" may be defined.

In the spring of 1924 the Western Arts Association adopted at its annual convention resolutions seeking to bring about some organization whose business it would be to bring to a head the various educational questions confronting the different art associations. These resolutions were presented and adopted at the annual meetings of the Eastern Arts Association, the American Federation of Arts, and the American Institute of Architects. In each case representatives were appointed and in December of that year the Federated Council on Art Education was formed to study, investigate, and report on the art education problems which individually the associations had been considering. Since that meeting in Chicago, the American Association of Art Museum Directors, the College Art Association, and the Pacific Art Association have joined the council.

#### THE CARNEGIE CORPORATION

Finally, and perhaps more significant than any other one movement for art education this country has yet seen, is the recent announcement of the activities of the Carnegie Corporation. Considerable sums of money have already been granted through the recommendations of President Frederick P. Keppel to several college art departments and to art organizations, including the Federated Council on Art Education. But even more important is the policy of the immediate future to study art in relation to the American public and to use its funds and influence in thus promoting art in America.

Such a movement must at once give courage and support to the art teacher, professor, and supervisor, and to the educational work for which he or she stands. Presidents of colleges, principals, superintendents, boards of education, and teachers and the public generally must realize the growing recognition of the great value of art education in the immediate and future lives of the children and to the State and Nation at large. America may thus take her rightful place in art education among the nations of the world.

